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Poetic Apprenticeship

Fujiwara Teika's *Shogaku Hyakushu*

by ROSELEE BUNDY

IN the Fourth Month of 1181 Fujiwara Teika 藤原定家, 1162–1241, then aged twenty, composed his first hundred-poem sequence, *Shogaku Hyakushu* 初学百首. Teika had made his public debut as a poet in *Wakeikazuchi-sha Uta-awase* 別雷社歌合 in the Third Month of 1178, and *Shogaku Hyakushu* signaled his mastery of that other vehicle of formal poetry, the writing of poem sequences. Both the poetry contest and the poem sequence required the poet to contend with the complexities of composition on topics and issues of decorum and poetic precedents, without a knowledge of which no court poet could practice. With the exception of a figure such as Saigyō 西行, 1118–1190, who worked outside of court circles, to be a poet in the twelfth century was to compose the formal poetry of *uta-awase* 歌合 and poem sequences. In *Wakeikazuchi-sha Uta-awase*, judged by his father Fujiwara Shunzei 藤原俊成, 1114–1204, Teika had been called upon to submit only three poems, one on each of three topics. Three years later he was prepared to take on the more difficult challenge of a hundred-poem sequence. Many years later when Teika compiled his personal collection, *Shūi Gusō* 拾遺愚草, he placed *Shogaku Hyakushu* at the head of the volumes devoted to what he seems to have regarded as his most important formal compositions. (In contrast, his second hundred-poem sequence, *Horikawa Dai Hyakushu* 堀河題百首, 1182, is relegated to an appendix.) Shunzei, too, found two poems from *Shogaku Hyakushu* to be of sufficient merit to be included in the seventh imperial anthology, *Senzaishū* 千載集, 1188, and half a century later Teika himself commemorated the beginning of his career by including one poem in *Shinchokusenshū* 新勅撰集.

In his late twenties and thirties, Teika would become the originator and most daring practitioner of what his contemporary detractors called the poetry of the daruma sect (*daruma uta* 達磨歌) and what we know as the Shinkokin style, characterized by fragmented syntax, abrupt juxtapositions of image

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against image, and complex allusions and wordplays. In 1201 he was to be appointed one of the five compilers of *Shinkokinshū* 新古今集 and in 1232 the sole compiler of *Shinchokusenshū*. Likewise, as the author of poetic treatises such as *Kindai Shūka* 近代秀歌 and *Maigetsushō* 毎月抄, he would come to influence much of medieval practice.

As the title of *Shogaku Hyakushu* indicates (*shogaku* means the first stage or step of learning), the sequence is the work of an inexperienced poet. No one would argue that the poems of *Shogaku Hyakushu* belong to the category of verse that a decade later would usher in a new period of poetry.¹ Indeed, many of the poems are little more than competent, and there are several reasons for regarding the sequence as an apprentice work occupying a minor place in Teika's long and illustrious poetic career. *Shogaku Hyakushu* was designed most likely by Shunzei not so much to display a new poetic voice but to testify far more conservatively to the young Teika's mastery of the conventional requirements for composing poems on assigned topics.

First, the format of this hundred-poem sequence is such that it could be used by a beginner with relative ease. Teika's *Shogaku Hyakushu* is closely modeled on the pattern of the so-called *Kyūan Hyakushu* 久安百首, completed in 1150. Several years prior to that, Retired Emperor Sutoku 崇徳 had invited thirteen poets to join him in composing individual hundred-poem sequences. This sequence comprised twenty poems on spring; ten, summer; twenty, autumn; ten, winter; twenty, love; two shrine poems; two encomia; five Buddhist poems; two poems on ephemerality; one on parting; five on travel; two acrostic poems; and one long poem. Teika's *Shogaku Hyakushu* is identical in format except that the long poem is replaced by one on the topic of personal lament. Unlike *Horikawa Hyakushu* that sets a discrete topic for each of its hundred poems, *Kyūan Hyakushu* demands only that a poet be able to compose a number of poems on fairly broad subjects.² Although the poet must be attentive to such matters as seasonal progression, he or she is relatively free to select the individual topics for each subject area. At least partly for this

¹ Most scholars agree that Teika began to develop his new style with his composition of *Futamigaura Hyakushu*, the third of his hundred-poem sequences, in 1186. See Akahane Shuku 赤羽淑, *Fujiwara Teika no Kafū* 藤原定家の歌風, Ōfūsha, 1985, pp. 91–94.

In addition, Kondō Jun'ichi compares specific poems of *Futamigaura Hyakushu* that display characteristics of Teika's innovative style with those from *Shogaku Hyakushu*, and notes that many are similar, except for the greater experimentation with diction in the later sequence.

Kondō Jun'ichi 近藤潤一, 'Futamigaura Hyakushu e no Michi' 二見浦百首への道, in

Noda Hisao *Kyōju Taikan Kinen Nihon Bungaku Shinken: Kenkyū to Shiryō* 野田寿雄 教授退官記念日本文学新見: 研究と資料, Kasama, 1977, pp. 165–78.

² *Horikawa Hyakushu* was apparently the brainchild of Minamoto Toshiyori, who along with fourteen other poets composed in 1102–1103 individual hundred-poem sequences.

This undertaking then caught the attention of Minamoto Kuninobu 源国信, the leading figure of Emperor Horikawa's poetic circle. The work of some other poets was added, and all the sequences were submitted to Horikawa in 1105–1106.

reason, Teika or his father Shunzei probably chose the *Kyūan Hyakushu* format for Teika's first effort, saving the more difficult *Horikawa* for the following year.³

Second, *Shogaku Hyakushu* may also have been intended to confirm Teika's promise as a poet and his position as Shunzei's likely poetic heir in the Mikohidari 御子左 family, one who would succeed to his father's poetic principles.⁴ In fact, the choice of the *Kyūan Hyakushu* sequence itself may have been symbolic of these hopes. Shunzei, at the age of thirty-seven, had not only been a participant in the original *Kyūan Hyakushu* but later had been appointed by Sutoku to edit the sequence as a whole. Although this sequence was not Shunzei's debut work, it marked the beginning of a period of enhanced activity and recognition in the court.⁵ Shunzei places this sequence, out of chronological order, as the opening work of his personal collection, *Chōshū Eisō* 長秋詠藻. Further, Shunzei and his fellow poets recognized the high caliber of the verses in his *Kyūan Hyakushu*. Sixty-five of its poems are included in one or another imperial anthology, including nine in Shunzei's *Senzaishū*.

By 1180, Shunzei had become the leading figure in the poetic circles of the court. His chief rival Fujiwara (Rokujō) Kiyosuke 藤原(六条)清輔 had died in 1177, and Shunzei had quickly taken his place in the household of the then Minister of the Right Fujiwara Kanezane 藤原兼実, becoming his new tutor and judge at many of the *uta-awase* he sponsored. In 1181, Shunzei was summoned for the first time by Go-Shirakawa 後白河 to discuss poetry. Other visits followed, and in 1183 the retired emperor commanded Shunzei to begin compiling an imperial anthology. Shunzei could achieve no greater public recognition and his thoughts must have turned to insuring the continuity of his Mikohidari house. Disappointed by his untalented elder son Nariie 成家, Shunzei focused his hopes on the youthful Teika to carry on their family tradition.⁶ And Teika would surely have agreed that there was no better way to begin than by employing the format of the poem sequence that had been so important in his father's career.

If Shunzei recognized Teika as the most poetically gifted of his children, then there is little doubt that he would have urged Teika to approach the com-

³ Kubota Jun 久保田淳, *Shinkokin Kajin no Kenkyū* 新古今歌人の研究, Tōkyō Daigaku Shuppankai, 1973, pp. 515–18.

⁴ There are no records to indicate the readership of *Shogaku Hyakushu*. Kamo no Shigeyasu 賀茂重保, the host of the *Wake-ikazuchi-sha Uta-awase*, selected four of its poems for his anthology *Tsukimōdeshū* 月詣集, 1182.

In addition, Teika comments in *Shūi Gusō* that his second hundred-poem sequence was written after his first one was published (*hirō*

suru 披露する), suggesting that the sequence was shown to more than immediate family members.

⁵ For a discussion of this period of Shunzei's career, see Clifton W. Royston, 'The Poetics and Poetry Criticism of Fujiwara Shunzei', doctoral dissertation, University of Michigan, 1974, pp. 112–13.

⁶ For Shunzei's concern for and efforts on behalf of his son's career, see Royston, pp. 239–43, and *passim*.

position of his first hundred-poem sequence cautiously and conservatively. For years Shunzei had been attacked by the Rokujō poets for his 'lack of learning', his relative disinterest in their antiquarian approach to poetry. Further, Shunzei himself was a conservative figure who carefully limited the scope of the vocabulary and sensibilities permissible in waka. For both these reasons, it is likely that he would have discouraged any radical tendencies that Teika might have displayed. Years later when Teika himself describes in *Maigetsushō* the training of a poet, he demands that a beginner master the basics, putting aside his or her desire for idiosyncrasy. There is no reason to believe that Shunzei counseled otherwise.

As important probably from Teika's point of view, however, would have been the weight of Shunzei's accomplishments as a poet and thinker. How likely would an inexperienced poet of twenty have felt prepared to challenge his illustrious father? Shunzei encountered in his youth a poetic practice troubled by an awareness that its language and stylistic devices were overused and no longer answered to the expressive needs of the contemporaneous generation of poets. Many of his fellow poets, nonetheless, seemed to favor the safe route of an innocuous repetition of the past; others sought novelty in ever more tortuous conceits in unfamiliar vocabulary, drawn either from the colloquial language or from the ancient *Man'yōshū* 万葉集. Shunzei, in contrast, demonstrated in his poetry and critical writings that emotional conviction could be restored to waka while still honoring the vocabulary and sensibilities of the past. Like the more conservative of his predecessors, he argued that court poetry continue to use the vocabulary of the *sandaishū* 三代集, or first three imperial anthologies, *Kokinshū* 古今集, *Gosenshū* 後撰集, and *Shūishū* 拾遺集. But he went on to suggest that these collections, as well as such prose works as *Genji Monogatari* 源氏物語, were the repositories of immutable truths of human experiences and emotions, or, as he termed it, *hon'i* 本意. It was the task of poets, no matter the age in which they lived, to study these canonical texts, discover their truths in their own heart, and disclose *hon'i* in their poetry.⁷

Further, Shunzei was not merely concerned with the poet's state of mind. Instead, he redefined the function of poetic diction. Its primary role was not the linear transmission of a conceit but the evocation of a mood or atmosphere through its aural qualities and through myriad resonances between word and word and between the present poem and one or more earlier verses. These ideals of emotional conviction and rich resonances are nowhere better displayed than in Shunzei's own work. Perhaps no other poet equaled his sensitivity to the emotional tonalities created by the sound and rhythm of diction and to the moods summoned up by images. His sensibilities and diction are

⁷ For a detailed discussion of Shunzei's notion of *hon'i*, see Fujihira Haruo 藤平春男, *Shinkokin Kafū no Keisei* 新古今歌風の形成, Meiji Shoin, 1969, pp. 137-55.

thoroughly those of the poetic canon; there is no glimmer of the merely idiosyncratic. And yet his poems in which the genius of poetic tradition seems at times to speak in its most polished form, also give the impression of being grounded in concrete emotions. Shunzei's words are always tethered to those feelings and experiences he believed to be beyond change and loss.

All of the above conditions related to the composition of *Shogaku Hyakushu* argue that this sequence is the least likely place to seek for signs of some quality that is distinctively Teika's. Nevertheless, there are also several reasons for not dismissing the work. First, Teika's career subsequent to *Shogaku Hyakushu* of 1181 can hardly be described as that of a docile adherent to even Shunzei's poetic style and precepts. True, Teika's later, innovative style is founded on such notions of Shunzei's as *hon'i*, *omokage* 面影, and *yūgen* 幽玄. Or more precisely, there was a dialectical relationship between Shunzei's principles, explicitly stated for the first time in the late 1180s and the 1190s, and the poetry of the younger generation of Mikohidari poets. Likewise, Shunzei used his prestige and influence to support Teika's efforts through those years when his son's poems were castigated as the nonsensical works of the Daruma sect. Thus, for example, Shunzei petitioned Go-Toba 後鳥羽 that Teika be included among the poets of *Shōji Hyakushu* 正治百首, 1201, arguing that in contrast to the Rokujō poets whose verses were unpoetic, old-fashioned, or error-ridden, his son had 'altered the forms of poetry, had devised new diction, and sought new, interesting effects that could not be found in the poetry of the past.'⁸ Shunzei was well aware that Teika had brought something new to waka. But Shunzei also remained clearly ambivalent, questioning some of the younger poets' experiments with diction or diplomatically allowing that some of their compositions were beyond his capacity for understanding.⁹

What is more important, Shunzei and Teika differ fundamentally as poets. Those poems most characteristic of Teika's innovative style display little of the rich emotional resonances summoned up by the mellifluous cadences of Shunzei's verse. Instead, their effects arise from the sharp juxtaposition of image against image and phrase against phrase, breaking the conventional connections of diction and referential sense. For Teika, further, *hon'i* is not to be recovered through the delineation of the impulses of the human heart but through images, contingent on neither a specific poetic speaker nor context of composition. Shunzei is a poet of emotional conviction, still contriving, despite the fact that as verses on set topics much of his poetry was fictional, a

⁸ Fujiwara Shunzei, *Shōji Ninen Shunzei Kyō Waji no Sōjō* 正治二年俊成卿和字奏状, in Hisamatsu Sen'ichi 久松潜一, ed., *Karonshū* 歌論集 1, Miyai, 1971, p. 273.

⁹ See, for example, the discussion of

Shunzei's judgments of the *Ropyakuban Uta-awase* 六百番歌合 in Konishi Jin'ichi 小西甚一, *Shinkokin Kajin no Kenkyū* 新古今歌人の研究, Tōkyō Daigaku Shuppankai, 1973, pp. 689–702.

voice of personal feelings. Not so Teika, for whom it seems only the words of poetry exist, to be manipulated by the poet.¹⁰

It is in *Shogaku Hyakushu* that Teika was compelled to seriously position himself in relation to his father and the rest of his poetic past. It is unlikely that even at the time of *Shogaku Hyakushu* he would have been content to produce merely pale shadows of earlier poems. Both the creativity he displayed so soon after as well as what we know of his arrogant and prickly temperament argue against that possibility.¹¹ The very greatness of his father, both as poet and thinker, would have made it imperative that Teika claim a distinct identity. It is true that originality had been generally little valued in the history of waka and that Teika, in keeping with his father's principles, continued to use the canonical poetic vocabulary. The notion of 'old words, new conceptions' was fundamental to his poetry. Nonetheless, all the leading poets from the late eleventh century onward had struggled to find a place for personal expressiveness in a period when, in the words of one poet, 'there were no sentiments or conceits left to use, nor any words that had been neglected.'¹² Teika's time was not one of comfortable continuities. Since Shunzei had succeeded in fashioning a poetic voice of 'self' that seemed a crystallization of the emotional sensibilities of the poetic canon, Teika's place could not but be elsewhere.

The present article, therefore, aims to discover how and where Teika starts out as a poet in *Shogaku Hyakushu*. Given the circumscribed nature of poetic practice and the nature of this sequence as a debut work, his distinctiveness will not be displayed in extraordinary flourishes but in subtle shifts of emphasis and in the direction of the choices he makes in vocabulary and references. Although allusive variation, or *honkadōri* 本歌取, had not yet been fully defined as a technique, the poems of Teika's predecessors are everywhere evidenced in this sequence, and Shunzei's are a particularly strong presence. It is within Teika's dialogue with these earlier poems that his distinctiveness slowly reveals itself. Before innovation comes mastery of the canon of the past, and *Shogaku Hyakushu* reveals this above all. It also displays some fundamental

¹⁰ As early as the 1220s or 1230s, Go-Toba described Shunzei's poetry as 'gentle and evocative, infused with deep feelings, and moving in its sensitivity.' He notes, in contrast, Teika's 'polished ingenuity', 'rich evocativeness of diction and gentle elegance of total effect', and claims that Teika 'is not fond of the effect known as the "style of intense feeling" (*ushintei* 有心体).'

Robert H. Brower, 'Ex-Emperor Go-Toba's Secret Teachings: *Go-Toba no In Gokuden*', in *HJAS* 32 (1972), pp. 36, 38 & 40.

¹¹ The most interesting contemporary sketch of Teika as a person is found in 'Go-

Toba's Secret Teachings', pp. 38-41, in which twenty years later the former emperor recounts the snubs he received from Teika, who, he claims, considered even his father's poetry to be shallow.

For a discussion of what might have been Teika's ambivalent feelings toward his father, see Kondō Jun'ichi, 'Teika no *Shūshin*' 定家の執心, in *Kokugo to Kokubungaku* 国語と国文学, 61:9 (September 1984), pp. 1-13.

¹² Minamoto Toshiyori 源俊頼, *Toshiyori Zuinō* 俊頼髓脳, in Hashimoto Fumio 橋本不美男 *et al*, ed., *Karonshū* 歌論集, NKBZ 50, Shogakukan, 1975, pp. 41-42.

features of Teika's poetry: a fascination with poetic language for its own sake; an absence, even at times a dismissal, of the lyrical voice that characterizes his father's work; and in its place a reliance on images that emblemize feelings. In the pages that follow will be examined poems that reveal both Teika's retracing of the past and his recoiling from it. First, however, let us look at his point of entry into the sequence and thus into dialogue with his predecessors, and his subtle maneuvering for a place to stand.¹³

Shogaku Hyakushu opens with this poem on the arrival of spring:

<i>Izuru hi no</i>	As the sun rises,
<i>onaji hikari ni</i>	Its same light shines unchanged,
<i>yomo no umi no</i>	Above the boundless seas,
<i>nami ni mo kyō ya</i>	Do even these waves give signs
<i>haru wa tatsuramu</i> ¹⁴	That today spring has come?

Teika's poem fulfills well its requirements. First, spring was commonly believed to arrive from the east, and Teika brings that notion to life by speaking of the sun rising at dawn on the first day of spring. Second, as appropriate to spring and to the opening of a sequence, this poem sets up a broad vista, sketchy in its details but with an overall sense of luminous whiteness. The best-known poem of this sort is perhaps that of Mibu no Tadamine 壬生忠岑 with which *Shūishū* opens:

<i>Haru tatsu to</i>	Spring comes today,
<i>iu bakari ni ya</i>	And is it for that reason
<i>miyoshino no</i>	In lovely Yoshino
<i>yama mo kasumite</i>	This morning I can see
<i>kesa wa miyuran</i> ¹⁵	The mountains veiled in haze?

Similarly, the decorum of a poem on the arrival of spring demanded something of a celebratory air. In Teika's poem this tone is enhanced by the fact that the line *izuru hi*. . . is found in several earlier encomia and nowhere much else. Thus, for example, we find this poem in *Kokinshū*:

Composed at the time of the birth of the Crown Prince.	
<i>Mine takaki</i>	From beyond the high peak
<i>kasuga no yama ni</i>	Of sacred Kasuga mountain
<i>izuru hi wa</i>	Emerges the sun,
<i>kumoru toki naki</i>	And never will clouds obscure
<i>terasu beranari</i> ¹⁶	The shining glory of my prince.

¹³ I have used two annotated texts of *Shogaku Hyakushu*: Kondō Jun'ichi *et al.*, ed., *Fujiwara Teika Shūi Gusō Chūshaku: Shogaku Hyakushu* 藤原定家拾遺愚草注釈: 初学百首, Ōfūsha, 1978, and Kubota Jun, ed., *Fujiwara Teika Zenkashū* 藤原定家全歌集, Kawade, 1987, 2 vols.

¹⁴ *Shogaku Hyakushu* 1 (Spring 1).

The poems in the present article are iden-

tified according to *Shimpen Kokka Taikan* 新編国歌大観, Kadokawa, 1983, 10 vols. The numbering differs at times from the old *Kokka Taikan*.

¹⁵ Mibu no Tadamine 壬生忠岑, *Shūishū* 1:1.

¹⁶ Fujiwara Yoruka no Ason 藤原因香朝臣, *Kokinshū* 7:364.

Finally, Teika may have had in mind the following poem in *Kyūan Hyakushu* when he wrote particularly the second line of his poem:

<i>Akekururu</i>	Though the days come and go
<i>onaji misora no</i>	The sky is ever constant.
<i>ikanareba</i>	So how can I tell
<i>kesa wa kotoshi no</i>	That with this morning has come
<i>hajime naruran</i> ¹⁷	The new year?

Takasue here speaks of the unchanging quality of the sky even on this first day of spring (he seems to make reference to the old conceit that the cycles of nature do not necessarily accord with the calendar). Commentators agree that Teika's *onaji hikari* means a light no different from any other day, and Takasue's poem supports such a reading.

There are places, however, where Teika also appears to make a point of shifting away from the works of his predecessors. Poets generally speak of the arrival of spring in relation to mountains and fields, with haze or melting ice and snow, and more rarely the sky. One of the few poems that invoke the sea is the following, again from *Kyūan Hyakushu*:¹⁸

<i>Itsu shika to</i>	Suddenly it is here,
<i>futami no ura no</i>	The haze that covers the waters
<i>kasumeru wa</i>	Of Futami Bay,
<i>akekuru mama ni</i>	All because with the break of day
<i>haru ya kinuramu</i> ¹⁹	Springtime has arrived.

In comparison to this poem, Teika has vastly enlarged his seascape to encompass all oceans. His is a grander vision. More important, Teika strongly implies in the third and fourth lines, *yomo no umi no nami ni mo*, that his sea and waves stand in contrast to the more common mountains and fields. Spring arrives not only in those mountains mentioned by so many poets, but also here among the waves of the sea. Tadamine's poem, quoted above, exemplifies the established treatment of the topic 'arrival of spring', and Teika may well have had that poem in mind. But Teika also seems to respond more directly to his father Shunzei's poem in *Kyūan Hyakushu*:

<i>Haru kinu to</i>	That spring is here
<i>sora ni shiruki wa</i>	I know from the sky,
<i>kasuga yama</i>	For above Kasuga mountain
<i>mine no asahi no</i>	I see it in the morning light
<i>keshiki narikeri</i> ²⁰	Of the sun rising on its peak.

¹⁷ Takasue 隆季, *Kyūan Hyakushu* 501.

¹⁸ Water imagery also occurs in a *Kin'yōshū* 金葉集 poem, originally from *Horikawa Hyakushu*, which also shares its fifth line with Teika's poem:

Tsurara ishi / hoso tanigawa no / toke yuku wa / minakami yori ya / haru wa tatsuran.

Deep in the valley / The narrow stream long clogged with ice / Begins to melt. / Does spring itself flow / From its distant source?

Kōgōgū no Higo 皇后宮肥後, *Kin'yōshū-a* 1:4 (*Horikawa Hyakushu* 14).

¹⁹ Chikataka 親隆, *Kyūan Hyakushu* 601.

²⁰ Shunzei, *Kyūan Hyakushu* 801.

In this poem, which may also be related to Yoruka's *Kokinshū* poem above, Shunzei speaks of the morning sunlight on Kasuga mountain. Teika invokes perhaps the same light over the sea. If such a reading is possible, then Teika pays homage to, but also distinguishes himself from, his father and moves to stand beside him. Interestingly, the scene of Teika's poem would precede in time that of his father. Further, it is tempting to treat the spring light in both poems as a metaphor for the dawning of a new age of poetic greatness.²¹ Teika then claims for himself the same potential for rebirth as his father did before him; with him things are to start anew once more.

Teika does not here repudiate his father or the other poets whose works may have in one way or another influenced him. Likewise, there is nothing strikingly innovative about his poem. Conversely, though, it is as accomplished as Takasue's or Chikataka's and perhaps even Shunzei's in this case. He displays not only his mastery of the requirements of the topic but a self-assured skill that permits him to address so directly his predecessors' poems. To an extraordinary degree, Teika's poem confronts these earlier verses. It was impossible in the twelfth century to write a poem that did not in some way refer to another poem, but Teika rushes into the midst of his predecessors' works and there insists on doing more than they. In this poem, he was not content with the conventional mountains and fields, but moved to the sea, and not this or that sea but all the oceans. Here the image enriches our perception of the coming of spring to all places, but, as will be seen later, his attitude at times leads to a kind of stridency and bluntness in his poems.

Timidity certainly does not describe Teika's approach to poetry. It is this confidence, in fact, that distinguishes his mining of the past. Throughout *Shogaku Hyakushu*, he seeks to display his mastery of the characteristic vocabulary and voices of the poetry of the past, trying out different ones in turn. These efforts should not be dismissed as mere imitation. One senses, rather, a calculated dissection of the accomplishments of the past, before the poet moves forward to something new. The relationship between Teika's poetry and Shunzei's is particularly telling and will be addressed in detail below. I will start instead with Teika's choices among the canonical vocabulary of waka, his aggressive seeking for expressions that are characteristic of one or another text, but which have been little used subsequently in waka. There is little resonance of meaning or mood between Teika's poems and those earlier ones from which he culls these expressions. His interest is clearly in re-appropriating the 'old words' themselves, broken off from their original contexts. Teika's penchant for the unusual expression is shown in the following love poem, based on two *Kokinshū* verses. Teika's poem reads:

²¹ Shunzei may have chosen the placename Kasuga 春日 simply because it is written with the characters for 'spring' and 'day'. Mt

Kasuga was also the location of the shrine honoring the tutelary deity of the Fujiwara clan.

*Morokoshi no
yoshino no yama no
yume ni dani
mada minu koi ni
madoinuru kana*²²

In the land of China
Rise other Yoshino mountains
Where I might go in dreams,
But of her not a glimpse am I granted,
As I wander lost on the path of love.

The conception of Teika's poem resembles that of a *Kokinshū* love poem by Sosei 素性:

*Morokoshi mo
yume ni mishikaba
chikakariki
omowanu naka zo
harukekarikeri*²³

Even the land of China,
When we see it in dreams,
Is quite nearby.
Yet unbridgeable is the distance
Between me and one who loves me not.

More importantly, before Teika, the phrase *morokoshi no yoshino no yama* was unique to a miscellaneous verse composed by Fujiwara Tokihira and included in *Kokinshū* among the *haikai* 俳諧 poems, those that the compilers considered somewhat comical or otherwise not in keeping with the proper sensibilities of waka. The poem, further, drew comments from Shunzei and Kenshō 顯昭, who tried to explain which mountains the poet was referring to. It reads as follows:

*Morokoshi no
yoshino no yama ni
komoru tomo
okuren to omou
ware naranaku ni*²⁴

Though you would hide yourself,
In those other Yoshino mountains
In the land of China,
Without an instant's thought
I would have followed you there.

Teika appears to have purposely sought out this phrase, problematic not only in its reference but its source. *Haikai* poems, with their exaggerated expressions, were not generally considered to be acceptable models for composition.

Teika also selects from *Ise Monogatari* 伊勢物語 a striking set of images that serve as a preface.

*Azusayumi
mayumi tsukiyumi
tsuki mo sezu
omoi iredomo
nabiku yo mo nashi*²⁵

Catalpa-wood bow,
Spindle-tree and zelkova-tree bows—
Numberless they are,
Like my thoughts shot through with longing
For never will she draw near to me.

Teika's poem makes references to the following exchange in *Ise Monogatari*:

*Azusayumi
mayumi tsukiyumi
toshi wo hete
waga seshi ga goto
uruwashimi se yo*²⁶

Catalpa-wood bow,
Spindle-tree and zelkova-tree bows—
May you love him
As abundantly as I have loved you
For these many months and years.

[Woman's response]

Azusayumi
hikedo hikanedo
mukashi yori
kokoro wa kimi ni
*yoriteshi mono wo*²⁷

Catalpa-wood bow—
 Whichever way I was pulled,
 From long ago,
 It was always only toward you
 That my heart was drawn.

This exchange is between a man, who had been absent for three years, and his wife, who, tired of waiting, had decided to remarry. In the first poem, the *tsuki* of *tsukiyumi* pivots to mean 'month'; in the second, *hiku*, 'to pull', is associated with bows. Teika takes the list of bows from the first of the poems and provides a new pivot, (*omoi*)*iru*, 'to yearn deeply for', and *iru*, 'to shoot an arrow'. As was the case in the poem above, Teika re-introduces diction that had been unused for several centuries.²⁸ Not only is the phrase highly distinctive but from the point of view of Teika's own later rules of *honkadōri* he had taken the dangerous step of basing his love poem on an earlier one on the same subject. One might argue that there is no resonance between the *Ise* story and his poem, in which the speaker laments that he has not yet been granted a single meeting with his love. At the same time, Teika's use of the preface and its attendant wordplays are most skillful and his poem quite self-sufficient.

The building blocks of Teika's verses are clearly other poems. There are other verses in *Shogaku Hyakushū* that extract distinctive vocabulary from *Man'yōshū* and such fictional *monogatari* as the *Genji*. Teika's consciousness of these earlier texts seems to precede his concern with what he wishes to express in his poems. Or perhaps more precisely, the two cannot be separated. It is possible that in *Shogaku Hyakushū* he betrays his inexperience as a poet, and it is also true, as mentioned above, that poems of the late twelfth century perforce were written in the context of other poems. But the manifestness of Teika's fascination with the words of poetry distinguishes his approach to composition in this sequence; nowhere is this more clear than in his citation, as in the poems above, of those items of poetic vocabulary used in only one or several earlier verses and thus strongly associated with those contexts. These, Teika will make function in a new context. A decade later this focus on language would lead to the experiments with diction of the 'daruma' poems. In *Shogaku Hyakushū*, the presence of earlier poetry is not limited to selected expressions; more often Teika is engaged with the conceptions or images of one or more poems as a whole. One is little moved by many of these poems

²² *Shogaku Hyakushū* 64 (Love 4).

²³ Sosei 素性, *Kokinshū* 15:768.

²⁴ Fujiwara Tokihira 藤原時平, *Kokinshū* 19:1048.

²⁵ *Shogaku Hyakushū* 69 (Love 9).

²⁶ *Ise Monogatari*, 53 (Episode 24).

²⁷ *Ise Monogatari*, 54.

²⁸ I can find no other poem that uses the lines *azusayumi* / *mayumi tsukiyumi*. Teika must have found the phrasing interesting. In his *Shinchokusenshū* 新勅撰集, 9:545, he includes the *kagura* poem on which the *Ise* poem is based.

by Teika, so much do they seem to be about other poems rather than revealing some emotional truth. What he does often achieve, however, is a kind of parity with the earlier poem. For example:

*Yuki no uchi ni
ikade oramashi
uguisu no
koe koso ume no
shirube narikere*²⁹

While the snow still falls,
How shall I find and gather
Sprigs of white plum blossoms?
I must rely on the warbler's song
To show me where they are.

In this poem, which could easily belong to *Kokinshū*, Teika invokes two poetic commonplaces. First, white plum blossoms cannot be distinguished from snowflakes:

*Furu yuki ni
iro wa magainu
ume no hana
ka ni koso nitaru
mono nakarikere*³⁰

The snowflakes fall,
And lost amid the whiteness
Are the plum blossoms.
But there is nothing that compares
With the beauty of their perfume.

Second, the warbler, another harbinger of spring, sings among the boughs of plum blossoms:

*Hana no ka wo
kaze no tayori ni
taguete zo
uguisu sasou
shirube ni wa yaru*³¹

Let me send forth
The perfume of the blossoms
Upon the spring breeze,
To summon the warbler
And guide it on its way.

Teika's poem gives an interesting twist to Tomonori's proposition. In the earlier verse, the speaker will use the scent of the blossoms to summon the warbler; in Teika's poem, the speaker, who cannot distinguish the blossoms from the snow, will follow the warbler's song. Likewise it is not the scent of the blossoms themselves, as in Mitsune's poem, but the sound of the warbler's song that will reveal the blossoms. Teika has successfully met the requirements of a *Kokinshū*-style poem, and he holds his own against his predecessors.

Teika's interest also extends to the works of poets close to his own time. The following spring poem, modeled on verses by Minamoto Toshiyori 源俊頼 and perhaps Saigyō, illustrates a successful attempt to introduce newness of perceptions:

*Shiogama no
ura no namikaze
tsuki saete
matsu koso yuki no
taema narikere*³²

In Shiogama Bay,
The moonlight gleams coldly
Among wind-tossed waves,
And only pines disrupt the whiteness,
Dark patches in a snowscape.

²⁹ *Shogaku Hyakushu* 4 (Spring 4).

³⁰ Mitsune 躬恒, *Shūishū* 1:14.

³¹ Tomonori 友則, *Kokinshū* 1:13.

³² *Shogaku Hyakushu* 43 (Autumn 13).

Toshiyori's and Saigyō's poems:

*Shirakawa no
haru no kozue wo
miwataseba
matsu koso hana no
taema narikere*³³

*Kumori naki
yama nite umi no
tsuki mireba
shima zo kōri no
taema narikeru*³⁴

At Shirakawa
Across the treetops of spring,
When I gaze about,
Only the pines disrupt the whiteness
Of the cherry blossoms spread before me.

From atop this mountain,
When I gaze at the moon over the sea,
No cloud in sight,
The islands indeed disrupt the whiteness
Of the ice spread before me.

A decade after *Shogaku Hyakushu*, Shunzei would include Toshiyori's poem in *Korai Fūteishō* 古来風躰抄 among the representative poems of *Shikashū* 詞花集, and Teika must surely have been aware of its distinctive imagery. Saigyō's verse dates from his trip to Shikoku between 1168 and sometime in the 1170s, and most likely was also known to Teika. Although the line *taema narikeri* occurs in several other poems, the notion of reducing the natural scene to a stark contrast of light and dark is unusual in these compositions.

Teika brings motion and instability to the scene, replacing, for one, Saigyō's metaphor of ice with that of snow. The wind in Shiogama Bay whips up the waves against the many islands and, in the spray that rises skyward and down again through the night, the moonlight gleams. In the midst of this swirling whiteness like snow, the pine trees, the only stationary objects, are reduced to an absence. Compared to those of his predecessors, Teika's poem comprises multiple images and perhaps lacks their lucidity, but he discovers a beauty of a different sort in the ever-changing play of light and dark.

We have seen in several poems above how boldly Teika approaches his predecessor's works and then introduces a difference. These differences need to be brought into sharper focus, and the place to begin is the relationship between Teika's verses and those of his father. Since Teika must have worked under his father's supervision in the preparation of *Shogaku Hyakushu*, Shunzei exerted a strong influence, no doubt, on the poems. Teika's poems here are quite close to Shunzei's own style, in fact more so than to Teika's own later style.³⁵ In a number of cases, Shunzei's poems are clearly Teika's literal

³³ Toshiyori, *Shikashū* 1:26.

³⁴ *Sankashū*, 1356.

³⁵ Ishida Yoshisada, for example, compares the incidence of caesuras and nominative endings in Teika's first three hundred-poem sequences and Shunzei's *Udaijin Ke no Hyakushu* 右大臣家百首, 1178. By these

measurements he shows that *Shogaku Hyakushu* is indeed similar to Shunzei's sequence, while in contrast *Futamigaura Hyakushu* is far less so.

Ishida Yoshisada 石田吉貞, *Fujiwara Teika no Kenkyū* 藤原定家の研究, Bungadō Ginkō Kenkyūsha, rev. ed., 1975, pp. 285–87.

models in both construction and tone. There are often other earlier works from which Teika may have taken images or vocabulary, but it is Shunzei's manner that he has borrowed. Many of the *Shogaku Hyakushu* poems approach the rich but somehow decorous emotionality of Shunzei's verses. For example:

<i>Tsuyu no mi wa</i>	Though I should vanish,
<i>kari no yadori ni</i>	From this insubstantial abode,
<i>kienu tomo</i>	As swiftly as the dew,
<i>koyoi no tsuki no</i>	Yet imperishable will be my memory
<i>kage wa wasureji</i> ³⁶	Of the moonlight I saw this night.

This is remarkably similar in tone to such a poem by Shunzei as the following:

<i>Yume samemu</i>	In that world to come,
<i>nochi no yo made no</i>	Where we shall awaken from our dreams,
<i>omoide ni</i>	Even there would I recall
<i>kataru bakari mo</i>	And tell of my memories of this moon
<i>sumeru tsuki kana</i> ³⁷	So lovely is its radiant light.

Others of Teika's verses, while not perhaps analogous to specific poems by Shunzei, recall his lyrical manner. The following is one of two *Shogaku Hyakushu* poems that Shunzei included in *Senzaishū*:

<i>Wakarete mo</i>	Though you must leave me,
<i>kokoro hedatsu na</i>	Let nothing divide our hearts,
<i>tabigoromo</i>	However many the paths
<i>ikue kasanaru</i>	You follow in traveler's garb
<i>yamaji naritomo</i> ³⁸	Through mountains layered on mountains.

The poem comprises the skillful wordplay that characterizes the best of Teika's works in this sequence. *Tabigoromo* (traveler's garb) and *kasanaru* (layered) are *engo* 縁語. *Wakaruru* and *hedatsu* are nearly synonyms, the first, however, here describing physical separation, the second, psychological. This poem also effectively conjures up a sense of the great distance the traveler will go and the hoped-for communication of feelings across the separating landscape.³⁹

There are also, however, significant differences between Shunzei and Teika, differences that disclose Teika's stance as a poet. The following is included among Teika's autumn poems:

<i>Tsuyu fukaki</i>	Deep laden the dew,
<i>hagi no shitaba ni</i>	On the lower leaves of the bushclover,
<i>tsuki saete</i>	Where the moon gleams cold;
<i>ojika nakunari</i>	I hear the deer call for his mate,
<i>aki no yamazato</i> ⁴⁰	In a mountain village in autumn.

Teika has clearly learned from his father how to organize images. Compare the above to Shunzei's poem:

*Yū sareba
nobe no akikaze
mi ni shimite
uzura nakunari
fukakusa no sato*⁴¹

When evening falls,
The autumn wind in the field
Pierces the body,
And the quail are crying
In the Village of Deep Grasses.

Shunzei's poem, which according to *Mumyōshō* was his personal favorite,⁴² differs entirely in subject matter from Teika's. But note the identical grammatical structures of the last three lines of the poems including the slight pause at the end of the third line, not a true caesura but still having the effect of dividing the poem so that the images of the first three lines are juxtaposed to those of the last two.⁴³ Likewise, both verses present a sequence of images that together define a place, named in the fifth line. Finally, Shunzei alludes to *Ise Monogatari* and Teika to *Genji Monogatari*.⁴⁴ The tranquil progression of images, one resonating with the next, in this poem is much in keeping with Shunzei's art.⁴⁵

It is interesting, however, that Teika has put aside the speaker's emotional response that is found in the third line of his father's poem. As recorded by Kamo no Chōmei 鴨長明, his teacher Shun'e 俊恵 had criticized Shunzei's poem on precisely this point, insisting that images be used to conjure up a mood.⁴⁶ There is no reason to believe that Teika intended to side with Shun'e in this matter; Shun'e's manner of soft-focused images that convey moods is not

³⁶ *Shogaku Hyakushu* 40 (Autumn 10).

³⁷ Shunzei, *Kyūan Hyakushu* 846.

³⁸ *Shogaku Hyakushu* 90 (Parting 1); *Senzaishū* 7:497.

³⁹ The poem may be related to a *Kokinshū* composition:

'To be given to a person traveling to Michinoku.'

Shirakumo no / yae no kasanaru / ochi nite mo / omowan hito ni / kokoro hedatsu na.

Though you travel far, / Beyond countless layers / Of these white clouds, / Let nothing divide your heart / From one who yearns for you.

Tsurayuki 貫之, *Kokinshū* 8:380.

⁴⁰ *Shogaku Hyakushu* 35 (Autumn 5).

⁴¹ Shunzei, *Kyūan Hyakushu* 838; *Senzaishū* 4:258.

⁴² Kamo no Chōmei 鴨長明, *Mumyōshō* 無名抄, in Hisamatsu Sen'ichi & Nishio Minoru 西尾實, ed., *Karonshū Nōgakuronshū* 歌論集能案論集, NKBT 65, Iwanami, 1973, p. 73.

⁴³ Hishikawa Yoshio 菱川善夫 notes this fact in his discussion of this poem in *Fujiwara Teika Shūi Gusō Chūshaku: Shogaku Hyakushu*, p. 96.

⁴⁴ The *Genji* poem to which Teika may refer reads:

Ojika naku / aki no yamazato / ikanaramu / kohagi no tsuyu no / kakaru yūgure.

Where the deer cry, / In that far mountain village, / How fare your lives, / On an evening when the dew / Drenches the bushclover plants?

Genji Monogatari, *Shii ga Moto* 権本, 638.

⁴⁵ Compared to Shunzei, however, Teika has characteristically sought out more unusual expressions. Each of Shunzei's lines or closely related expressions are found in multiple poems among the imperial anthologies.

Teika's *tsuyu fukaki* and *tsuki saete* appear once each for the first time in *Senzaishū*.

⁴⁶ *Mumyōshō*, pp. 73-74.

Shun'e takes issue with Shunzei's third line, *mi ni shimite*. Grammatically the line refers to the quail, but on reading the poem for the first time, one's first impression is that the speaker alludes to his own feelings. In either event, the suffering then in the fifth line is embraced within the significance of the poetic placename (*utamakura* 歌枕), *fukakusa no sato*.

Teika's. But that shift away from Shunzei's poem perhaps reveals Teika's propensity to be a far less lyrical poet than his father, one who does not locate even the semblance of his responding self within the subject of a poem. In contrast to Shunzei, Teika generally avoids expressions that describe the feelings of the speaker or the object depicted. In Shunzei's *Kyūan Hyakushu* appear such expressions as *aware*, 'pathos'; *tsuraki kana*, 'how painful'; *ajikinaki ya*, 'how pointless', and so on that are absent from Teika's *Shogaku Hyakushu*. Often, as in the case of the *Tsuyu fukaki* poem above, Teika will employ only images.

Even when Teika uses a strongly emotional expression, he may not trace the unfolding of the emotion but instead presents an image that emblemizes the impossibility of relating it:

*Aki no yo wa
kumoji wo wakuru
karigane no
atokata mo naku
mono zo kanashiki*⁴⁷

On an autumn evening—
Geese fly away in the sky,
Wings parting the clouds,
Till they vanish—
Traceless is the source of my sorrows.

Teika's poem echoes several works by his predecessors, including one by Shunzei,⁴⁸ and his difference from his father's verse is significant. Shunzei's poem reads:

*Yūmagure
kiri tachinoboru
toribeyama
sokohaka to naku
mono zo kanashiki*⁴⁹

As darkness gathers,
Mist rises against the mountain
Of Toribe,
And though I know not precisely why,
I am moved to sorrow.

Shunzei uses a poetic placename to summon up a mood and to suggest, even if nebulously, the nature of the speaker's sorrow. Toribeyama was the cremation ground in the eastern hills of Kyoto, and *haka*, in *sokohaka*, pivots to mean 'grave'. The speaker of the poem should probably be taken as a visitor who is moved by the place's desolate atmosphere.

Teika uses his images to quite other ends. Structurally, first of all, his poem differs from Shunzei's. The statement of the poem is, 'On an autumn evening, the source of my sorrow is traceless.' Lines two and three are a preface used to summon up the fourth line *atokata mo naku*, which itself pivots to modify the fifth line. As a result, there is some question whether one should imagine a

⁴⁷ *Shogaku Hyakushu* 44 (Autumn 14).

⁴⁸ The other two related poems are by Toshiyori and Saigyō:

Nani to naku / mono zo kanashiki / sugawara ya / fushimi no sato no / aki no yūgure.

Though I know not why / I am moved to sorrow. / In Sugawara / In the village of Fushimi, / This autumn evening.

Toshiyori, *Senzaishū* 4:260.

Nani to naku / obotsukanaki wa / ama no hara / kasumi ni kiete / kaeru karigane.

What makes one uneasy, / So indistinct they appear, / Are the geese / That wing homeward through the haze / High above in the heavens.

Saigyō, *Sankashū* 46.

⁴⁹ Shunzei, *Chōshū Eisō*, 148.

speaker who has watched the geese vanish into the sky or whether one should take the image of the geese solely as part of a simile. The poet summons up an image of the geese flying away until they vanish, at which point even their initial substantial presence becomes doubtful. In any event, the geese, which are so concretely evoked and then erased twice over, are not the object of the speaker's emotions, unlike the images in Shunzei's poem. Rather they are part of a larger scene emblematic of his or her sorrow.

Further, this emblem of sorrow is constituted of absence. The sky corresponds to the sorrow only negatively in that they both display an absence of qualities. Several poems in *Shinkokinshū* speak of the sadness aroused by the very lack of qualities that can be discriminated in the sky of an autumn evening.⁵⁰ The statement of Teika's poem is close to theirs. But rather than saying simply that, Teika empties the sky, conjuring it as a space from which all presence has fled. Compared to *nani to naku*, *sokohaka to naku*, or *obotsu-kanashi*, Teika's *atokata mo naku* reflects not at all the speaker's state of mind and wholly denies the presence of what it describes. Thus the image of the geese that the speaker may or may not have seen is doubly removed from providing any connection between the speaker and the natural scene. And the expression *mono zo kanashiki*, so conventionally sentimental, is suddenly denied any comfortable content or focus.

In addition, Teika's sensibilities are not entirely those of Shunzei's carefully modulated pathos that reverberates in the reader's mind. The sensibilities of Shunzei, or at least of the poet implied by his composition, seem co-extensive with those of the poetic canon. His is perhaps its most polished voice. Teika's relationship is more uneasy; he no longer as readily or skillfully translates the sensibilities into the semblance of convincing impulses of the heart. He cannot and does not, of course, repudiate the canon, although, significantly, several poems in *Shogaku Hyakushu* address the issue of continuity:

*Inishie no
hito ni misebaya
sakurabana
tare mo sakoso wa
omoi okikime*⁵¹

*Ikanishite
ikani shirasen
tomokaku mo
iwaba nabete no
koto no ha zo kashi*⁵²

With the people of the past,
How I wish I could share the beauty
Of these cherry blossoms.
Have each of us across the years
Left behind this very thought?

By what methods,
By what means shall I let her know?
Since no matter what,
Were I to speak of my love,
There are only the habitual words.

⁵⁰ See, for example, Yoshitsune's two poems in the first volume of autumn poems, nos. 358 & 359. In *Mumyōshō*, p. 87, Kamo no Chōmei also uses the absence of qualities in

the sky of an autumn evening as one of his metaphors for effect of the style of *yūgen*.

⁵¹ *Shogaku Hyakushu* 11 (Spring 11).

⁵² *Shogaku Hyakushu* 65 (Love 5).

Taken individually such poems are not particularly original, but it is interesting that Teika chose to insert these sorts of ideas into his sequence.⁵³ The first poem opens with a generous impulse to share the beauty of the season, but the implications of the latter lines are more ambiguous. Do they celebrate the constancy of the human heart? And if so, does the speaker find comfort in the thought? Further, one of the meanings of *omoioke*, the one that seems to fit best in this context, is to leave behind a thought or an unfulfilled desire.⁵⁴ The poets may have shared a common impulse, but one that could never be fulfilled. Likewise, the second poem, on love, seems to question the capacity of the words of poetry to express anything new. On the one hand, there is nothing but words with which to work; on the other, they enforce a dull sameness.

Teika's uneasiness, his difference from his father, discloses his point of departure as a poet in *Shogaku Hyakushu*. We saw earlier his fascination with unusual diction and his mastery of his predecessors' styles, and the former characteristic was probably life-long. At the same time, these both attest more to his competence as an apprentice poet than to what would flower as his distinctive genius. Thus Teika brings an intensity that at times becomes a bluntness and a cerebral quality that appear to deny all overtones; he has a proclivity for organizing poems in such a way that one part negates, qualifies, or abruptly shifts in thought from another. At other times, he conjures up an intoxication with the beauty of nature or of some other experience. These two characteristics, which seem to oppose each other, in fact are two sides of the same coin. Teika pushes an idea or feeling, which constitutes *hon'i*, to its extreme. In so doing, he may on the one hand move to deny the softening compromises of feelings and mood found in poems by others, while on the other, he arrays images that conjure up a breathtaking beauty that has no counterpart in the ordinary world. If the Teika of the first type of poem seems to subsume emotion under intellectual judgment, so too the other sort depends on complex wordplay and the manipulation of images and not on the creation of a lyrical voice.

Let us examine the first characteristic. Compare these two poems, the first by Shunzei, the second by Teika, that are the last spring poems in *Kyūan Hyakushu* and *Shogaku Hyakushu* respectively:

⁵³ Teika was not the only poet troubled by the question of continuity, for Saigyō and Shunzei had already addressed the matter. It is tempting to read Teika's poem as an expression of his despair of employing the canonical idiom of *waka* for personal expressive needs.

On the one hand, out of the many familiar themes available to him to complain of unrequited love, Teika selects the inadequacy of language, and he hints at no alternative form

of expression. He does not draw attention to his inexpressible feelings; instead of wistful, he is bluntly dismissive of the possibility of disclosing his feelings. At the same time, his poem is a pastiche of lines from other verses, so that even his disgruntlement is expressed in the words of others.

⁵⁴ The other meanings are to resolve in one's mind or to remember or keep in mind.

*Yuku haru no
kasumi no sode wo
hikitomete
shioru bakari ya
urami kakemashi*⁵⁵

As spring slips away,
I would cling fast to her sleeve,
Woven of haze,
And pour forth my reproaches
Till it was drenched by my tears.

*Uramite mo
kai koso nakere
yuku haru no
kaeru kata wo ba
soko to shiraneba*⁵⁶

To no avail
Would I utter my reproaches.
For I do not know,
As springtime slips away,
What place is its journey's end.

Teika's poem does not directly allude to Shunzei's but instead to one in *Kokinshū*:⁵⁷

*Hana chirasu
kaze no yadori wa
tare ka shiru
ware ni oshie yo
ikite uramimu*⁵⁸

Is there any who knows
Where dwells the wind that scatters
The cherry blossoms?
Please tell me of that place.
I shall go and speak my reproaches.

Nevertheless, it is probably not mere coincidence that Teika's poem shares several phrases with Shunzei's verse and more directly seems to negate its statement. Teika appears even to address it, denying Shunzei's (and Sosei's) wishfulness. Since Teika's poem has no pronouns, its grammatical subject could just as readily be 'you' or 'one' as 'I'. Shunzei and Sosei suggest the speaker's grief; Teika focuses on the finality of the loss of spring itself. No amount of sadness can alter the fact of spring's passing. It is not that Teika's poem is without feeling, but the speaker's intellectual awareness pushes that feeling to an uncompromising despair.

A similar movement toward negation, this time between the two halves of the poem, characterizes this autumn verse by Teika:

*Tsuyu nagara
ori ya okamashi
kiku no hana
shimo ni karete wa
miru hodo mo nashi*⁵⁹

Could I gather them
So gently to spare the dewdrops,
These chrysanthemum flowers?
For once blasted by the frost,
They no longer delight these eyes.

The harshness of the last two lines diverges strikingly from the almost

⁵⁵ Shunzei, *Kyūan Hyakushū* 820; *Shin-chokusenshū* 2:136.

⁵⁶ *Shogaku Hyakushū* 20 (Spring 20).

⁵⁷ See also Sutoku no In's poem in *Kyūan Hyakushū*:

Hana wa ne ni / tori wa furusu ni / kaerunari / haru no tomari wo / shiru hito zo naki.

The flowers drop to the root; / The birds wing homewards / To their accustomed nests, / But where spring's journey ends, / There is none who knows.

Sutoku no In, *Senzaishū* 2:122.

⁵⁸ Sosei, *Kokinshū* 2:76.

⁵⁹ *Shogaku Hyakushū* 46 (Autumn 16).

precious notion, in the first three lines, of plucking the blossoms, dew and all. Teika suggests the fragility of the flowers' beauty. At the same time, his unyielding awareness of their impending loss and the finality of his statement check any resonance of emotions.

Teika is also attentive to the stark aftermath of change, that scene from which conventional beauty has vanished:

<i>Kazu shirazu</i>	Countless their runners,
<i>shigeru miyama no</i>	The vines climb high among the trees
<i>ao tsuzura</i>	In the mountain depths.
<i>fuyu no kuru ni wa</i>	Now that winter grips the forest
<i>arawarenikeri</i> ⁶⁰	They are fully exposed to view.

The phrase *ao tsuzura . . . kuru* can be found in a number of earlier love poems.⁶¹ Teika, however, may have borrowed not only the last line but also the basic conception of the following poem on an altogether different subject:

<i>Hisagi ouru</i>	When winter comes,
<i>sawabe no kayahara</i>	To the marsh lined with oak
<i>fuyu kureba</i>	And miscanthus grass,
<i>hibari no toko zo</i>	The nests of the skylarks
<i>arawarenikeru</i> ⁶²	Are fully exposed to view.

Although Teika's images are drawn from the poetic canon, they were previously unused in seasonal poems. He retains the word association, common in love poems that use the vine image, of *tsuzura*, 'vine', and *kuru*, which pivots to mean in his poem both 'to grip' and 'to come'. He has, however, sundered the connection between the vine image and love, and moved closer to Yoshitada's descriptiveness. Teika's interest was probably the starkness of the scene of the wintry forest, bereft of the leaves that in summer and fall had adorned it with beautiful colors.⁶³ Teika follows Yoshitada's lead in selecting inelegant, homely images, but his colder vision replaces Yoshitada's pathos. The vines wrapped around the tree limbs are that part of nature hidden beneath its conventionally celebrated, seasonal beauty. They are what remain when the latter vanish. A poem such as this is perhaps the precursor to Teika's celebrated poem in *Futamigaura Hyakushu* 二見浦百首, 1186:

<i>Miwataseba</i>	When I gaze about,
<i>hana mo momiji mo</i>	Of cherry blossoms and autumn leaves
<i>nakarikeri</i>	I see no trace:
<i>ura no tomaya no</i>	A fisher's hut by the bay
<i>aki no yūgure</i> ⁶⁴	On an autumn evening.

⁶⁰ *Shogaku Hyakushu* 53 (Winter 3).

⁶¹ For example,

Hitome nomi / shigeki miyama no / ao tsuzura / kurishiki yo wo mo / omoi wabinuru.

The eyes of others / Are countless as the vines / Deep in the mountains. / Pain grips

my heart, / And I grow weary of this world.

Akiyuki no Ason no Musume 章行朝臣女, *Goshūishū* 12:692.

⁶² Sone no Yoshitada 曾祢好忠, *Shikashū* 4:141.

⁶³ There is some question as to whether the vines in this poem are bare of leaves or not,

Here Teika summons up the blossoms and autumn leaves, exemplary images in waka and its aesthetics, only to point to their absence. What is present is the poor hut, itself soon to be consumed by the darkness of night.

Teika brings to his love poems in *Shogaku Hyakushu* the same bluntness found in some of the seasonal verses. He tends to seek depth and intensity in his love poems by choosing to push the familiar sensibilities and situations of love to their extreme so that some of his expressions appear hyperbolic. This is a way of focusing upon *hon'i*; the poet seeks to portray the situation or emotion that is quintessentially telling of love. Teika is not drawn to fatuous conceits. What one misses in some of these poems, however, are once more a modulation of tone and an emotional resonance. Five of the twenty poems end with a strongly negative expression. One or two such examples would not be worthy of remark. To end five out of twenty poems in this way, however, appears to be without precedent, and it seems unlikely that Teika desired to vary his program. Further, it is the concept of the situation or emotions rather than the lyrical unfolding of a speaker's feelings themselves that seems to interest Teika. In his day, love poems composed on assigned topics were no more meant to be expressions of the poet's own feelings than any other type of topical verse. With his references to his predecessors' vocabulary and his cerebral approach to *hon'i*, Teika goes far toward abandoning all pretense that his poems reflect the subjectivity of a particular human being. Instead, love is objectified, and even the speaker is but one part of the incarnation of *hon'i*.

In *Shogaku Hyakushu*, Teika's efforts to achieve depth through pushing a canonical situation or argument as far as it can go results at times in poems that are emotionally unconvincing:

<i>Tsuraki sae</i>	You are cruel to me,
<i>kimi ga tame ni zo</i>	And yet it is for you
<i>nagekaruru</i>	That I must grieve.
<i>mukui ni kakaru</i>	For each pain we inflict on a lover,
<i>koi mo koso sure</i> ⁶⁵	Will be repaid in kind by another.

Teika's source may be the following *Kokinshū* poem included in the section devoted to *haikai* poetry:

<i>Ware wo omou</i>	Am I now repaid
<i>hito wo omowanu</i>	For my failure to love
<i>mukui ni ya</i>	One who loved me?
<i>waga omou hito no</i>	For the person I do love
<i>ware wo omowanu</i> ⁶⁶	In turn loves me not.

and if they are not, what is the color of the leaves. What is at present called *ao tsuzura* is a deciduous vine, but it is not clear that this was the specific type of vine that Teika had in mind. It may be that he used *ao tsuzura* to suggest that the leaves were still green. Kubota, p.

16, opts for bare vines; such a scene seems to best suggest the ravages of winter.

⁶⁴ Teika, *Shinkokinshū* 4:363.

⁶⁵ *Shogaku Hyakushu* 76 (Love 16).

⁶⁶ Anonymous, *Kokinshū* 19:1041.

A handful of poets after *Kokinshū* also used this notion of retribution in their love poetry. For example:

*Awazu tomo
nasake wo kake yo
onozukara
mukui ni kakaru
koi mo koso sure*⁶⁷

*Nagekaji na
omoeba hito ni
tsurakarishi
kono yo nagara no
mukui narikeri*⁶⁸

Though you will not meet me,
At least look upon me with pity.
We are all subject to love,
And the pain we inflict on a lover
Will be repaid in kind by another.

I will not lament,
For was I not, too, once cruel
To one who loved me.
And now, swiftly, in this very life,
I am repaid in kind.

Whatever the original intent of the anonymous *Kokinshū* poet, the compilers of that anthology seem to have regarded the poem, with its repetitious use of *omou*, *ware*, and *hito* and its breezy tone, as evidence of a less than serious intent to portray the emotions of love. In Sanekiyo's hands, the notion of retribution becomes a clever device for seeking a woman's sympathies. The speaker of Owari's poem, in contrast, is most likely a woman who attempts to rationalize her suffering. In all these cases, the tone of the speaker's reasoning is as important as the reasoning itself.

This does not appear to be so in Teika's poem. It is improbable that he intended the verse to be humorous; humor had no place in the formal poetic compositions of the twelfth century, and the poem itself gives no indications that it should be read in such a manner. No doubt, Teika was attracted to the process of reasoning. The speaker constructs a paradox in the first three lines. The beloved is cruel and yet is also the one to be more pitied. The last two lines provide the solution to this puzzle. In addition, Teika seems to intend the speaker's sympathy to be a measure of the depth the love possessed. But it does not ring true emotionally. Nor is Teika attentive to subtle shadings of expressions and sensibilities. Had he introduced some measure of ambivalence in the speaker's feelings, some sense of struggle to turn anger into understanding, the poem might have been moving.⁶⁹ In a small way, Owari achieves just that.

⁶⁷ Fujiwara Sanekiyo 藤原実清, *Kyūan Hyakushu* 762.

⁶⁸ Kōka Mon'in Owari 皇嘉門院尾張, *Shinkokinshū* 15:1400.

This poet's dates are unknown. She lived in the second half of the twelfth century, and there is no way of knowing whether her poem precedes Teika's or not. But there was probably no direct influence on the part of either poet.

⁶⁹ Teika summons up a more effective irony in the poem that immediately precedes this one:

Ushi tote mo / tare ni ka towamu / tsurenakute / kawaru kokoro wo / saraba

oshie yo.

However great the torment, / To whom can I turn save you? / So enlighten me / In the ways of a heart that changes / And cruelly casts a lover aside.

Shogaku Hyakushu 75 (Love 15).

Teika's poem may be based on the following anonymous poem and derive its tone from it as well:

Sari tote wa / tare ni ka iwamu / ima wa tada / hito wo wasururu / koto wo oshie yo.

Though you have left me, / To whom shall I turn save you? / This is all I ask: / Instruct me in the ways / One may cast a lover aside.

Anonymous, *Shikashū* 8:267.

A similarly unmodulated tone characterizes the following poem, although here Teika's focus is on an unusual image:

<i>Sode no ue wa</i>	Leaving no fragments,
<i>hidari mo migi mo</i>	My sleeves both left and right
<i>kuchihatete</i>	Are dissolved by tears,
<i>koi wa shinobamu</i>	And to conceal my love from all eyes,
<i>kata nakarikeri</i> ⁷⁰	No more have I the means.

Teika borrows the phrase *hidari mo migi mo* from *Genji Monogatari*, a phrase that had been unused in poetry during the intervening centuries:

<i>Ushi to nomi</i>	My heart is divided.
<i>hitoe ni mono wa</i>	Not wholly from bitterness alone
<i>omohoede</i>	Do I weep.
<i>hidari migi ni mo</i>	And so both left and right
<i>nururu sode kana</i> ⁷¹	My sleeves are moistened with tears.

The *Genji* scene takes place in Suma, Genji's place of exile. He has taken out a robe given to him by the emperor, his brother, and speaks of the resentment intermingled with nostalgia that it summons up. Both left and right sleeves are moist with tears because he is moved by those two emotions. *Hitoe ni*, 'wholly', pivots with *hitoe*, 'singlet'.

In addition, Teika's notion of sleeves dissolved by tears is not without precedent. Among several poems in *Senzaishū* that employ this conceit are the following:

<i>Ne wo nakeba</i>	When I cry aloud in pain,
<i>sode wa kuchite mo</i>	Tears dissolve away my sleeves
<i>usenumeri</i>	Till they are no more.
<i>nao uki koto zo</i>	But never is there an end
<i>tsukisazarikeru</i> ⁷²	To the sorrows that afflict me.
<i>Ima wa tada</i>	So long it has been,
<i>osauru sode mo</i>	That even my restraining sleeves
<i>kuchi hatete</i>	Have dissolved away,
<i>kokoro no mama ni</i>	And now my tears stream forth,
<i>otsuru namida ka</i> ⁷³	Free to flow as they will.

Both Izumi Shikibu and Suemichi speak of sleeves dissolved away by tears in order to evoke the suffering that attends the miscarriage of love. In *Senzaishū* at least, both Izumi Shikibu's and Suemichi's poems occur late in the love affair, where it is drawing to its bitter close, and the sleeves that have dissolved away also suggest the dissolution of the lovers' relationship. Izumi Shikibu organizes her poem around the paradox that although her sleeves may be dissolved by her tears of sorrow, sorrow itself seems imperishable. Despite its

⁷⁰ *Shogaku Hyakushu* 3 (Love 3).

⁷¹ *Genji Monogatari*, Suma 須磨 205.

⁷² Izumi Shikibu 和泉式部, *Senzaishū*

14:903.

⁷³ Fujiwara Suemichi 藤原季通, *Senzaishū*

15:937; *Kyūan Hyakushu* 464.

reasoned quality, that latter realization gives the weight of emotional conviction to her poem. Likewise, Suemichi presents a mildly interesting and even somewhat moving image of tears flowing as they will, unrestrained either by sleeves or by the speaker's heart. As is Teika's poem, Suemichi's is also a composition on a topic. Yet his portrayal of a weary speaker passively giving way to sorrow is emotionally plausible.

Teika's poem is perhaps more ambitious and also flawed than those in *Senzaishū*. Emotionally, compared to them, it is extravagant. The subject of his poem is love concealed, and love is still in its early stages. Other poems on the same subject speak of tears and sleeves, even crimson tears of blood, but seldom of sleeves utterly dissolved away.⁷⁴ The speaker has tried valiantly to conceal the abundant tears, a metonym for feelings of love, until the very sleeves are dissolved. Now that they are gone, nothing can prevent the flow of tears and the disclosure of love. Unlike the passive speaker in Suemichi's poem, Teika's seems horror-stricken by the prospect of revelation.

More importantly, Teika attempts to use the sleeves as an objective image that evokes both the speaker's intense love and the equally strong impulse to conceal it. He tries to crystallize that emotional conflict into the one image. He has eliminated the conceit that was the crux of the *Genji* poem, two separate emotions and thus two sleeves, one for each. Teika's 'left and right' thus makes the sleeves far more concrete as objects than they were in the *Genji* poem or in Izumi Shikibu's or Suemichi's verses, and draws attention to the hyperbolic quality of the conception of tears dissolving sleeves. It is only in the last line that we discover why he has insisted on both left and right sleeves. *Kata* means not only 'direction' or 'side' but also 'method' or 'means'. All means of concealment have been exhausted, literally but more importantly emotionally as well, by the intensity of the speaker's love.⁷⁵ Teika's intent must have been to summon up a double image of the sleeve, first concretely present as a barrier, and second as an equally concrete absence that evokes the speaker's helplessness. Nonetheless, the very extremity of the image and the peremptory and explanatory nature of the last two lines thwart all overtones.

FROM the beginning of his career, then, Teika was not a poet of affecting lyricism. The *Shogaku Hyakushu* poems quoted above push aside conventional sentiments that mask the completeness of loss, whether of a season or

⁷⁴ One exception is the following:

Namidagawa / sode no iseki mo / kuchi-hatete / yodomu kata naki / koi mo suru kana.

A river of tears— / Even the floodgate on my sleeves / Has dissolved away, / And my love rushes ever forward, / With nothing to hold it back.

Kōgōgū no Uemon no Suke 皇后宮右衛門佐, *Kin'yōshū* 7:377/400.

⁷⁵ The notion of a barrier that the speaker sets up against the revelation of his or her own

feelings also informs the first of Teika's love poems in *Shogaku Hyakushu*:

Ikani semu / sode no shiragami / kake-somuru / kokoro no uchi wo / shiru hito zo naki.

What shall I do? / On my sleeves it sets a barrier / To stop a flood of tears, / This heart, there is no one to fathom, / Though I have begun to love.

Shogaku Hyakushu 61 (Love 1).

of a blossom, or present them in hyperbolic form likewise unmodulated by shadings of emotions. One feels that in the face of his bluntness and extremity, nothing more could be said about the subjects his poems address. Just as his spring poem spurns Shunzei's and Sosei's wistful hope to stay the season, it is inconceivable that such love poems as those quoted above could be part of the give-and-take between lovers. Many *uta-awase* love poems still preserved the fiction of appealing to a lover. Teika's intensity, however, denies all alternative versions of the speaker's situation and would silence any would-be respondent. As noted above, these poems display an attitude of intense focus on *hon'i*. But none goes beyond the stance of denial through which the intensity of focus is manifested toward some compensatory presence. The *hidari mo migi mo* poem does disclose the direction of Teika's strength, the constellation of objectifying images, and in a number of poems in *Shogaku Hyakushu* his cerebral quality leads to observations that translate into breathtaking images:

<i>Ama no hara</i>	The high plain of heaven,
<i>omoeba kawaru</i>	Is void of all colors, I now perceive,
<i>iro mo nashi</i>	That change with the seasons.
<i>aki koso tsuki no</i>	What indeed is autumn
<i>hikari narikere</i> ⁷⁶	But the light of the moon.

Poems that speak of the brilliance of the autumn moon, likening its light to ice, are common. Teika's notion that it is the moonlight alone that makes autumn manifest everywhere is far less so. It is somewhat reminiscent of the following *Kokinshū* poem:

<i>Kusa mo ki mo</i>	All their colors change,
<i>iro kawaredomo</i>	Trees and grasses of the fields,
<i>watatsumi no</i>	But in the boundless sea,
<i>nami no hana ni zo</i>	Autumn does not come
<i>aki nakarikeru</i> ⁷⁷	To the white blossoms of the waves.

Teika's poem is still closer to this one by Shunzei, composed in 1178:

<i>Tsuki wa aki</i>	Now is the season
<i>aki wa tsuki naru</i>	When autumn is moonlight
<i>toki nare ya</i>	And moonlight autumn.
<i>sora mo hikari wo</i>	Even the sky seems refulgent
<i>soete miyuran</i> ⁷⁸	With a light of redoubled brightness.

Teika's verse is among the nine out of the twenty autumn poems in *Shogaku Hyakushu* that invoke the moonlight, and it speaks of the essential identity of autumn and moonlight. Shunzei addresses a similar notion, but he emphasizes the unaccustomed brightness of the moonlight in the autumn sky and hints at the subjectivity of the speaker's perceptions. Teika, on the other hand, focuses on the process of reasoning. He also differs from Bun'ya no Yasuhide, whose

⁷⁶ *Shogaku Hyakushu* 37 (Autumn 7); *Shin-chokusenshū* 4:256.

⁷⁷ Bun'ya no Yasuhide 文屋康秀, *Kokinshū*

5:250.

⁷⁸ Shunzei, *Chōshū Eisō* 531.

proposition arises from a metaphor. In the emptiness of the sky, Teika argues, there is nothing the colors of which can change in autumn. Thus it is an error to define autumn in relation to such changes. Instead, the quintessential phenomenon of autumn, and not a limited, secondary effect, is the moonlight that fills even the emptiness of the sky.

Further, the effect of the *Ama no hara* poem is not limited to the force of its argument. It also summons up a sublime vision of light in the emptiness of the heavens. Teika had a liking for scenes of undifferentiated whiteness, often filled with swirling motion. We saw this in the *Shiogama no* poem above, and the same characterizes this spring poem:

<i>Oshinabete</i>	Now all at once,
<i>mine no sakura ya</i>	Do the cherry blossom petals
<i>chirinuramu</i>	Scatter from the peaks?
<i>shirotae ni naru</i>	Every which way I turn,
<i>yomo no yamakaze</i> ⁷⁹	There, a tempest of whiteness.

In one instance, Teika is even willing to do some violence to conventional sense to create his landscape of whiteness:

<i>Unohana ni</i>	The deutzia blossoms
<i>yoru no hikari wo</i>	Made to illuminate with whiteness
<i>terasaki</i>	The dark of night,
<i>tsuki ni kawaranu</i>	As though the moon cast its light
<i>tamagawa no sato</i> ⁸⁰	Over Tamagawa village.

The conceit that deutzia flowers are so dazzlingly white as to be confounded with moonlight is a familiar one.⁸¹ Teika, however, has tried to intensify the effect of the fairly common notion by attributing agency to the village, which causes the blossoms to shine forth with such brilliance. Two phrases in the poem are the focus of Teika's efforts: *yoru no hikari*, 'the light of the night', which he appears to have originated, and *terasaki*, 'to make shine', also unique. *Tama* of 'tamagawa' brings to mind *tama*, 'jewels', and their lustrous whiteness. Teika seems to speak of a moonless night and discovers the blossoms themselves to be another form of light in the night. The village is true to its name. The scene is implausible, and in a sense Teika makes it even more so by ascribing will to the village. But the grandiosity of his conceit is such that plausibility ceases to be an issue. He makes no effort to place the flowers

⁷⁹ *Shogaku Hyakushu* 19 (Spring 19).

⁸⁰ *Shogaku Hyakushu* 22 (Summer 2).

⁸¹ Teika may have been familiar with some earlier poems that allude to this notion, including the following two:

Toki wakazu / tsuki ka yuki ka to / miru
made ni / kakine no mama ni / sakeru uno
hana.

I am moved to ask, / 'Is it moonlight, is it snow?' / Uncertain even of the season, / When I gaze upon the deutzia blossoms, / All

along my garden fence.

Anonymous, *Goshūishū*, 3:155.

Yami naredo / tsuki no hikari zo /
sashitekeru / unohana sakeru / ono no
hosomichi.

The night is dark, / And yet the light of the moon / Seems to shine, / Where deutzia flowers bloom, / Along this footpath through the fields.

Mototoshi 基俊, *Horikawa Hyakushu* 347.

specifically, and the village is important only for its name. Instead, he concentrates his efforts on summoning up a wondrous whiteness that looms in the pitch-black of night.

In all of these poems, the differentiating mind of the speaker, who in an overtly logical manner sets up the final perception, is finally stilled, overcome by the beauty that he or she discovers. Further, the whiteness that fills the world and the mind belongs to the most fugitive or intangible of phenomena. In fact, the scenes that Teika conjures up are more phantasmal than real, their logic notwithstanding. The speaker inhabits not a scene of nature that actually might be experienced, but one summoned up wholly in the mind in a self-induced intoxication.

The intoxication with the beauties of nature is the subject of one of Teika's most striking poems in *Shogaku Hyakushu*:

<i>Momijiba wa</i>	The autumn leaves—
<i>utsuru bakari ni</i>	I know again the inrush of their beauty,
<i>sometekeri</i>	Dyed a richer hue.
<i>kinō no iro wo</i>	Though yesterday too I was awash
<i>mi ni shimeshi kado</i> ⁸²	In the radiance of their colors.

The colors of the autumn leaves inundate the speaker's senses to the exclusion of all else. There is no question of why they do so or whether they are matched by an emotional change within the speaker. The beauty of the colors assails the speaker and fills his being, so that for the moment at least he cannot discredit his own response. Although this poem may seem to lack the phantasmal quality of the images of the several poems quoted above, it too possesses an extravagant conception as well as, in this case, multiple word associations—*utsuru* (to transfer a color), *somu* (to dye), *iro* (color)—on which it is founded. The poet does not provide any sense of place, even to say mountain or tree. It is as if Teika had here eliminated the logical development of the final perception in the poems discussed above and concentrated on the experience of the perception.

The best of Teika's love poems in *Shogaku Hyakushu* are those in which an emotional intensity is coupled with strong, objectifying images. The following is an example:

<i>Koiwataru</i>	My love spans the years,
<i>sano no funahashi</i>	But the bridge boats of Sano
<i>kaketaete</i>	Have been set adrift,
<i>hito yarinaranu</i>	And stranded in my isolation
<i>ne wo nomi zo naku</i> ⁸³	I must cry aloud in pain.

⁸² *Shogaku Hyakushu* 49 (Autumn 19).

The line *utsuru bakari ni* occurs in a handful of earlier poems, but Teika's most likely source is the following:

Aki kureba / tokiwa no yama no / akikaze mo / utsuru bakari ni / mi ni zo shimikeru.

When autumn comes, / Even the wind that blows / On Evergreen Mountain / Seems to color my very being, / So deeply penetrates its sadness.

Izumi Shikibu, *Shinkokinshū* 4:370.

⁸³ *Shogaku Hyakushu* 79 (Love 19).

The last two lines have numerous precedents. The images in the poems, however, are drawn from the following:

<i>Azumaji no</i>	Far to the east,
<i>sano no funahashi</i>	They toil across the bridge boats of Sano.
<i>kakete nomi</i>	So too my heart
<i>omoiwataru wo</i>	Makes its way to the one I love,
<i>shiru hito no naki</i> ⁸⁴	Though not even she seems to know.

Teika draws his images from his predecessor's poem but also manages to make his work independent. The earlier compositions employ their images as part of a preface to the statement of the poem. In Teika's poem, much the same images in the first three lines conjure up the mood of a failed love affair. The placename *sano no funahashi* functions as the core of a cluster of associated words with which the poem is put together, *wataru* (to cross a bridge), *kakeru* (to bridge). *Kaketaete* also pivots with *kage taete* (he no longer appears before me). As did his predecessors, Teika uses the last two lines to express more directly the speaker's feelings. But here the speaker, probably a woman, becomes part of a larger landscape that portrays the dissolution of love. Her emotions become the focus of the significance of the images, which in turn are their symbolic representations. The vocabulary of the poem is canonical. The placename, emotions, and phrases such as *ne wo nomi zo naku* are quite familiar. Teika takes these well-used items and constructs a concrete image of the end of a love affair.

The best of Teika's love poems in *Shogaku Hyakushu* and also exemplary of his creative appropriating of the past is the following:

<i>Musubiken</i>	We were joined as one,
<i>mukashi zo tsuraki</i>	But how hateful now is that past,
<i>shitahimo no</i>	When the ties of my underrobe
<i>hito yo tokekeru</i>	Were unloosed one night by his vows,
<i>naka no chigiri wo</i> ⁸⁵	By those pledges of love I trusted.

Prior to Teika, *naka no chigiri* was a phrase that with one exception is found only in *monogatari* poems.⁸⁶ It appears four times among his verse, but even after him is found in only two or three non-*monogatari* poems. The phrase is found twice in both *Genji Monogatari* and *Hamamatsu Chūnagon Monogatari* 浜松中納言物語; one poem in each is a composition on love. The *Genji* poem reads as follows:

⁸⁴ Minamoto Hitoshi no Ason 源等朝臣, *Goshūishū* 10:619.

⁸⁵ *Shogaku Hyakushu* 74 (Love 14).

⁸⁶ The phrase is used in a poem by a woman (who Kubota believes is Teika's mother), which is included in Shunzei's *Chōshū Eisō*, 332.

Kubota Jun, 'Genji Monogatari to Fujiwara Teika, Chikatada no Musume oyobi sono Shūhen' 源氏物語と藤原定家、親忠女およびその周辺, in Murasaki Shikibu Gakkai, ed., *Genji Monogatari to Waka: Kenkyū to Shiryō* 源氏物語と和歌：研究と資料, 2, *Kodai Bungaku Ronsō* 8, Musashino Shoin, 1982, p. 218.

*Inochi koso
 tayu tomo taeme
 sadame naki
 yo no tsune naranu
 naka no chigiri wo*⁸⁷

Our lives, I know,
 Must come to an end.
 Yet unlike all others
 In this world of uncertainty,
 Are the pledges of love that bind us.

In the scene in which the poem occurs, Genji attempts to reassure Murasaki of his continued love, despite his recent marriage to the Third Princess. Teika's poem conjures up a quite different situation: a woman has been deserted by her lover after apparently passing only one night together. Further, although the notion of unloosed garment ties (*shitahimo toku*) is not itself unusual in waka, almost without exception it is used in relation to the folk belief that if one's garment ties become undone of their own accord one may expect a lover's visit. No prior poem speaks so specifically of a lover untying them. Teika has produced a far more rhetorically interesting and ambitious poem than any of his possible sources.

As in the *hidari mo migi mo* poem discussed above, Teika conjures up a single, concrete image, here the ties of the woman's underrobe, and makes that image the focus of complex emotions that have even a temporal dimension. First, he arrays a number of associated words that provide a surface coherence to the composition that involves a grammatical inversion. The poem is structured in a circular fashion so that the last line leads back to the first. *Chigiri* in the fifth line is the object of *musubu* in the first, and syntactically the statement of the poem begins in the third line and ends in the second. But we become aware of that only at the end of the fifth line; the various associated words bind the lines closely together as we read from the first line.

Second, the *engo* also hold together the literal meanings of the images and what they suggest metonymically. Grammatically, *musubiken* follows *chigiri wo* to mean 'we exchanged vows of love'. The verb *musubu* also means 'to tie' and is associated with *shitahimo*. *Musubu* is normally the antonym of *toku*, 'to unloose', but here Teika cleverly uses them to describe the same event; by unloosing the ties, the lovers were joined together. *Toku* also brings to mind *uchitoku*, 'to be intimate with'. Together they focus attention on the ties on the woman's garment and the lover's intimate act of unloosing them as a prelude to sleeping with her. That event is now in the past, and the woman speaks with bitter regret that, nonetheless, has not eradicated her yearning.

It can be argued that such a poem has no particular depth and that it is distinguished only by the brilliance of its diction and the images it conjures up. But for Teika, therein lay poetry, and not in the creation of a semblance of a lyrical outpouring of feeling. Part of a decorum of a love poem, even when composed on a topic, had generally been that it was a response to a certain situation and spoken to someone, be it only the speaker whispering to him or

⁸⁷ *Genji Monogatari, Wakana* 若菜, 1, 464.

herself. Such poems as those quoted above by Teika do not entirely fulfill this requirement. Either the emotion expressed by the speaker is so extravagant as to be implausible or the emotions of love are represented through images that are prior to the speaker rather than the other way around. In other words, Teika does not create the impression that the speaker arrays the images for him or herself, drawing them from his or her surroundings. Instead, he or she becomes only one part of an icon of love.

It must not be forgotten that a large number of the poems in *Shogaku Hyakushu* are thoroughly conventional and that many are reminiscent of Shunzei's work. Nonetheless, this study has shown the degree to which Teika wrote his poems in response to those of his predecessors, aggressively appropriating their language and maneuvering for a degree of difference. Part of this difference is the manifestness of his procedure of creating poems out of other poems, choosing as he did in several of the examples shown above highly distinctive items of vocabulary. Such a poet as Toshiyori sought in *man'yō* vocabulary and colloquialisms the fresh expressiveness that he felt the language of the canon denied him. For Teika, on the contrary, there was no elsewhere, a pristine language, and the issue was rather to re-use in new contexts those expressions recognizably fixed or associated with particular early poems. In *Shogaku Hyakushu* he does not much attempt to evoke the context of the earlier poem as part of the mood of his own composition; the temporal division of the present poem and its foundation verse is not yet thematized. Teika's focus is on the expressions themselves. Whatever *Man'yōshū*, *Ise Monogatari*, and other works were, they are in a sense reducible to certain items of characteristic vocabulary that he could place in his own context. In this connection, Teika does not necessarily cite poems, highly charged with meaning, that were considered masterpieces of the canon.⁸⁸ Instead, he refers, for example, to *haikai* poems, which had become somewhat peripheral in the canon.

Another difference in his work is a form of denial of earlier poetry. Teika brings a severity to his poems that at times has the effect of pushing aside the more modulated sensibilities that his predecessors unfold in their work. As discussed above, this may result from his efforts to probe more deeply into *hon'i*. But in the negative or hyperbolic quality of some of his poetry, he has also moved away from the emphasis on the re-creation of the lyrical voice of a speaker responding to the world around him or her. Numerically, such poems are a minority in *Shogaku Hyakushu* and may perhaps be dismissed as failed examples. But they seem too consistent to be simply that. For Shunzei, *hon'i* is coterminous with the poet's emotional conviction, which itself had been made

⁸⁸ In the later, Shinkokin period, there was a tendency for poets to use the same compositions as foundation poems over and over. Of the six *Kokinshū* poems used as *honka* three or more times in *Shinkokinshū*, only one

(20:1093) is so used in *Shogaku Hyakushu*. (The *Shinkokinshū* poems include three by Teika.) This kind of commonality of reading was not yet established.

one with the sensibilities of the canon. In addition, the speaker's feelings can resonate in a complex fashion with those expressed in earlier compositions. In any case, the poems are a representation of feelings. Teika, in contrast, moves toward the presentation of *hon'i* in more absolute terms than the semblance of the flow of feelings. In his more successful works, feelings are phenomenalized as images, effacing their temporal unfolding.

Thus many of Teika's poems array images that press into the reader's mind with their clarity and apparent concreteness, superseding all else. At the same time, they are also often dissociated from mundane place and time. That their referentially descriptive function is minor was clear in the seasonal poems with their phantasms of whiteness. Further, the images were unsettled, ever in motion, and temporary. Likewise, the quintessence of love is portrayed through isolated, objectified images, which in addition may belong not to the present of the poem but to the past. The sleeves left and right and the unloosed ties of the woman's garment were already after-images that flicker and vanish within the speaker's and reader's imaginations. A poem such as *Aki no yo wa* plays with the capacity of language to summon up an image and just as readily erase it, disclosing its essential fictiveness. Not only does Teika hint of an estrangement of self and poetic language, but also of the nature of the language itself, as no more than a collection of signs. Even Shunzei could only artificially reconnect the actual world in which the poets lived and the poetic vocabulary and the sensibilities it expressed, infusing them with the renewed presence of emotional conviction. Teika, however, revels precisely in the realm of language that can conjure the absent and becomes a poet of after-images.

The following love poem by Teika is found in *Shinkokinshū*:

<i>Kakiyarishi</i>	That black hair
<i>sono kurokami no</i>	I caressed and swept from her face,
<i>sujigoto ni</i>	Strand by strand,
<i>uchifusu hodo wa</i>	A vision of its beauty is ever before me,
<i>omokage zo tatsu</i> ⁸⁹	As I lie alone in longing.

Teika here alludes to a love poem by Izumi Shikibu:

<i>Kurokami no</i>	I take no heed
<i>midare mo shirazu</i>	Of the tangles in my long black hair,
<i>uchifuseba</i>	When I lie here alone
<i>mazu kakiyarishi</i>	I yearn above all things
<i>hito zo koishiki</i> ⁹⁰	For him who caressed it.

If Izumi Shikibu's and Teika's poems are put into a narrative sequence, they address each other with a longing that cannot be appeased. Izumi Shikibu, however, yearns for her lover's touch, which nothing can replace. Teika's male speaker has somehow recovered his lover's presence in a phantasm projected by his desire. He does not mistake the vision for reality, but so compelling is

⁸⁹ Teika, *Shinkokinshū* 15:1389. ⁹⁰ Izumi Shikibu, *Goshūishū* 11:755.

the vision that her physical presence would seem almost superfluous. Like the lover entranced by a phantasm of an absent woman, Teika creates poems that conjure up images that depend not at all on the presence of their references or any connection with the quotidian world.